

Kodak

For both 8mm. and 16mm. movie makers

## Movie News

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Twice the Fun-  
IN MOVIES

**W**HAT'S your hobby? Besides movie making, of course. Fishing? Golf? Gardening? Whatever the answer, movies will double the fun of doing it . . . prolong the pleasure you get out of it.

Take gardening, for example. Your movie camera is just as indispensable to a good garden as a trowel, peat moss, or an adequate lacing of "5-10-5." For a garden is "good" only to the degree that it achieves expectations and produces satisfaction for the gardener, his family,

and his friends. The planting of seeds, bulbs, or seedlings . . . thrusting green shoots . . . bursting buds . . . proud and beautiful blossoms—it's an annual story of great triumph, culminating in an all too-short period of fulfillment.

Movies will record the story . . . preserve the climax. Movies, in fact, can capture and present garden blooms far larger and more clearly than you can enjoy them in life—with one blossom succeeding another on your screen, their petals in inches and blooms in feet. Close focusing, possible with many movie lenses . . . or a portrait attachment on a "fixed-focus" camera . . . or a distance-spanning telephoto . . . will make close-ups of breath-taking detail and beauty. So if gardening is your other hobby, keep your movie camera handy throughout the



You don't live in a boat, or on a stream bank—although perhaps you'd like to. You went there . . . rigged your tackle . . . paddled, "purred," or hiked to the spot . . . got off a few casts—then got your fish. It's a story—to be told in c.u., m.s., and l.s.—or close-ups, medium shots, and long shots. Like this—

**m.s.** Your driveway . . . your car . . . your friends . . . your gear.

**c.u.** Loading up.

**c.u.** Studying road map.

**c.u.** Finger or pencil on map, tracing route.

**m.s.** Farewells and good-byes!

**m.s.** Your car rolling along country road—made, for example, when you stop to gas up. You hike down road a hundred yards or so . . . they drive by

you—then back up to pick you up.

**c.u.** Route and town signs. Shoot several of 'em.

**m.s.** The turnoff, as your car starts down the lane.

**m.s.** Whoa—you're there!

**c.u.** The outboard, dropping onto the stern.

**c.u.** Tackle boxes and gear going aboard.

**c.u.** The outboard, being snapped to life.

**c.u.** The faces of your friends, looking like the faces of friends going fishing.

**c.u.** Tackle boxes, opened for business.

**c.u.** Rigging up.

**l.s.** Getting close.

**c.u.** Throttling down.

**m.s.** The spot!

**c.u.** Cutting the outboard.

**m.s.** The lures whipping out. (*Let 'em get in the first casts—the first lad to boat one becomes cameraman for the next few minutes, anyway!*)

**c.u.** A spoon splashing up close—as splashed, on cue, by your best rod handler. (*Got a gun along? Then "shoot" the water just after the spoon hits. Makes a very dramatic and effective "strike."*)

**c.u.** Hand-picked hero, setting the hook.

**m.s.** Epic struggle routine.

**c.u.** In she comes—and a beauty!

**m.s.** . . . but you've got the idea by now. *We're going fishing!*

summer to tell its unfolding story in movies—to enjoy again, and again, and again.

### **Fines Movie Fare**

Action-packed sports are ideal movie material, and, like a garden's growth, write their own movie script. Every fishing trip's a complete story in itself, leading up to its climax of the catch. The rub, all too frequently, is that the fishing "movie" begins and ends with its denouement—the casting and catching. Which is all well and good, if animated snapshots are the goal. But it's better, by far, to make a *movie*. The little scenario on the preceding page makes the point. Then, when one of your fishing companions—as fishing companions will—comes up with the query a year or two or more from now, "Remember the trip we took in fifty-four?" you can say, "Remember it? Man—I've got it. You fetch the screen... I'll set up the projector—and we'll take that trip again, right here and now!"

### **Makes Good Sportsmen Better, too!**

Take golf, for example. Here there's a real "plus" in movies! Although it's fine indeed to get down on film the courses you play, and the companions who play them with you, it's also very nice to get that score down this year, too. Movies will do it! Nothing... absolutely nothing... will straighten an arm and a slice, or rivet an eye to the ball and a ball to the pin, quite as effectively as an evening at home watching yourself play the game in movies. Then, for the first time, you *know* what, and why, the score is! We could go on for quite a spell on *this* theme—if we had the space. But, if you take your game seriously, get yourself "took" in movies. Then you'll "see" what we mean... what your "pro" has been talking about... and—most important—what to do about it. We'll give you strokes on it!

Whatever the hobby, movies sharpen its pleasure... prolong its enjoyment.



### **Save the "News"!**

We have prepared an attractive and convenient portfolio for filing your issues of *Kodak Movie News*, sized to fit bookcase or desk drawer. Just send

10 cents in coin, to cover handling, to *Kodak Movie News*, Eastman Kodak Company, Rochester 4, N. Y.



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## Frame It!

EVER watch a Hollywood director prowl around a location, planning shooting sites? He frequently takes a spare camera finder along with him and peeks through it from here . . . and here . . . and here.

Why? Because he wants to see how things will look *to his camera*.

You can do it too. Only difference, your camera is so light and readily portable you can sight with *it* before shooting—and then shoot immediately when you see the right picture



Let's see your "good shots"! Remember that close-ups, scenes of simple composition, are best. And, of course, they must be sharp. Send film clippings only—please. Three movie frames are enough—only 1/5 of a second's screen action! Address "Good Shots," Kodak Movie News, Eastman Kodak Company, Rochester 4, N. Y.

1. Burton L. Schorr, Mahopac, N. Y. An unusual subject from an unusually interesting camera position. Color reflections within the Jefferson Memorial toned the scene. F/5.6.

2. R. A. Hall, Moose Pass, Alaska. Have a favorite view? Mr. Hall has—and we don't blame him. Here it is at low tide, with the sun up. F/8.

3. . . . and here it is again, with the tide in and the sun setting. Notice the "framing" of both shots! F/5.6.

4. John Jay, Williamstown, Mass. Mr. Jay could have shot the approaching ketch over the rail—but he stepped back for depth and contrast. F/8-f/11.

5. Oscar Keller, Clifton, N. J. And Mr. Keller could have made this scene from shore line. But, praise be, he retreated for a frame of branches. F/8-f/11.

6. Neal DuBrey, Durban, South Africa. Van Rensburg Kop—that's the bluff way back—wouldn't have seemed way back if Mr. DuBrey's companion hadn't appeared way forward. F/8-f/11.

7. G. H. Deluse, Jr., Trenton, N. J. When Mr. Deluse and the dove were scrutinizing each other, Mr. Deluse kept his distance, yet captured his close-up with a 102mm. telephoto. F/2.7, in partial shade.

8. Mr. Jay, again—and another example of good camera position! F/11.

within the frame of your camera's finder.

How do you know it's "right"? Because it looks right. That's the reason for, and gauge of, any good picture, still or movie. It's to be looked at. It should look right.

Some of the things that make a picture look right are these:

*Depth*—foreground objects lend depth to background objects. Trees, buildings, people, fence posts, a tuft of grass—anything—up front to put the background back where it belongs.

*Contrast*—blacks and whites... reds and blues. Sky is a wonderful color-film background, whenever you can get it. (A motorist

we know braked to a stop last summer when he saw a man "throwing a fit" in a roadside field. Wasn't a fit at all . . . he was just rolling himself into position to bless his movie shot of black-eyed Susans with a blue-sky background.)

*Angles*—no need to shoot everything at eye level. A shot of a toddler is best made when the cameraman is down on one knee . . . a parade, from nine or two floors above street level.

The *finder* tells the story. It's *your* picture frame. Matter of fact, our "Good Shots" for this issue were selected in good part because their sponsors sought, and found, the right shooting position.



# In Defense of a Narrow Viewpoint



## Viewpoint



For big pictures  
of small blossoms



For unposed close-ups  
from w-a-y back

**B**ECAUSE it exaggerates the importance of a single topic by eliminating most everything else from consideration, a narrow viewpoint can be quite a help in movie making. For that's what a telephoto has. It reaches out and latches onto a small area and fills your movie screen with it.

Game, for example. Sometimes they want to stay away from you—such as deer. A telephoto pulls 'em in. At other times you want to stay away from them—such as bear. A telephoto holds them off.

Sometimes it can be a quite different kind of "game." Football, baseball. You *can't* get close. Through a telephoto, however, you can screen the game bigger and clearer than you could see it. This is true of a lot of other sports, too. Boxing and wrestling, as examples. A telephoto is just the ticket because many telephotos are truly "fast." As f/2.8 to f/1.9 is usually right for Type A Kodachrome Film at bouts under lights, you can buy ringside seats for your movie audiences, and for yourself, by having your camera look at them through a telephoto.

### Up close, from well back

Take the youngsters. They aren't, usually, as timid as deer or dangerous as bear. Yet it's frequently advantageous to stay well back with a telephoto, while still getting your close-ups. Your movies will be far more natural . . . unposed . . . unconcerned.

And, right around home, there are countless other opportunities for the talents of telephotos. A butterfly on a blossom, for instance. For most telephotos focus up really close, and cover fields as small as an inch or two in width—"blowing them up" in projection to the full limits of your screen. These telephoto shots, believe us, are *really* show stoppers!

Kodak makes wonderful telephoto lenses that will fit your camera if it's one of the interchangeable-lens models on these lists:

**"EIGHTS"**—Bolex H-8; Cine-Kodak Magazine 8, f/2.7; Cine-Kodak Magazine 8, f/1.9; Cine-Kodak Reliant, f/2.7; Cine-Kodak Reliant, f/1.9; Cine Perfex; De Jur; Franklin; Keystone; Keystone Magazine; Revere 8B; Revere 99; Stewart Warner.

**"SIXTEENS"**—B & H 200; Bolex H-16; Cine-Kodak Model K; Cine-Kodak Magazine 16; Cine-Kodak Royal Magazine; Cine-Kodak Special I; Cine-Kodak Special II; Cinklox; DeVry Deluxe; Filmo Autoload; Filmo Autoload Speedster; Filmo Automaster; Filmo 70, A,B,C (Nos. 54090 up); Filmo 141A, 141B, 70D, 70E, 70F, 70G; Keystone; Revere C-16, C-19, C-26, C-29; Victor 3 (Nos. 36885 up); Victor 4 (Nos. 20026 up); Victor 5 (Nos. 52151 up).

Why not ask your Kodak dealer for a copy of our free Kodak Cine Ektar Lens booklet CI-6? Or write Rochester, N. Y.

### Three of the famous Kodak "Ektars"



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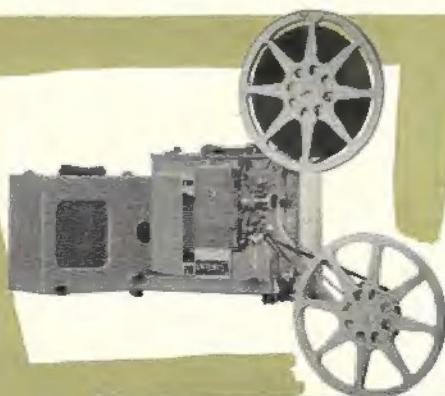
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## What's New?

WHAT'S new in movie equipment is the proved superiority of a new family of projectors: the Kodak 16mm. projector line-up of ten superb new models, silent and sound—and we think you'll be interested, whether you make 8mm. or 16mm. movies.

The reason we think you'll be interested in them is that we know you are interested in many activities besides personal movies . . . and one of these ten projectors can be of certain help in one or more of these interests. In the caliber of your youngster's school program, for example. In the growth of your church. In the success of community organizations. In the progress of your profession. In your business, and its problems of employee training and employer relationship; in sales, sales training, public relations. In the showing of 16mm. "home" movies, too, silent or rental sound. These are all very important and very specialized interests—and, for each, Kodak now makes a specialized projector that is demonstrably outstanding.

To mention but a few of their many features: *Kodak's portable 16mm. projectors, alone among 16mm. projectors, do not have to be oiled.* This exclusive permanent pre-lubrication is important for the simple reason that over- or under-lubrication is the chief cause of projector wear, breakdown, loss of use!

These Kodak projectors, thanks to a lens-element "exclusive," produce screen images as crisply sharp in the corners as they are at the core. The sound projectors deliver the very finest sound, due to still another exclusive feature which focuses the sound-scanning beam with split-hair accuracy.

There are a great many other reasons why, if you suspect 16mm. movies can be of help to your vocation, or avocation, you will want to write to *Kodak Movie News* for more details on these new and remarkably fine projectors. To guide our recommendations, tell us—please—in what particular field you believe they can be of assistance to you.

